# Priest's Music for Ordination Candidates and others

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# Priest's Music

## FOR ORDINATION CANDIDATES AND OTHERS

*Collected and Edited by*

J. H. ARNOLD

OXFORD UNIVERSITY PRESS

*Music Department*

44 Conduit Street, London, W. 1

Price 2*s.* 0*d.* net

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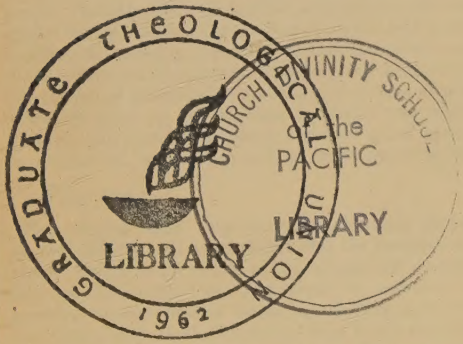


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# PREFACE

THIS does not present a new body of music. It seeks to collect that which has been already established, so that the priest who has familiarized himself with what it contains will be likely to find in the choir texts in use at a particular church, music that at least bears a friendly aspect.

## *Saying and Singing:*

It will be noticed that the matter offered does not consist only of music, but is concerned to secure that the priest's part is not characterized by one uniform emotional level: the contrasting of the sung word with the spoken is a matter of artistic and psychological import. An observant traveller through English churches and cathedrals has written recently in *The Guardian*: 'Why do we never hear the inflexions at the ends of collects? There is too much singing and too little reciting, the perpetual harmony so infrequently relieved with unison, the chanting by the minor canon never contrasted with the varying pitch of the speaking voice. There is not enough light and shade, and far too much monotony.' The criticism is just.

## *The said:*

There can be no ordinand who will not shun the 'parsonic voice' as he would the plague; yet it is a hard thing to define. Perhaps that is why it is so easily acquired; but by its dreariness and artificiality it is instantly recognized, and it sets up an impenetrable barrier between the priest and his people. Probably the best plan for avoiding it is to realize that there is no special 'church voice'; that so long as spoken words are uttered clearly and unaffectedly, avoiding on the one hand conversational familiarity, and on the other a rhetorical declamation, simplicity and dignity will result. The natural rise and fall of quietly deliberate reading is a thing of great beauty, especially when tempered by the inherent solemnity and impersonal character of liturgical language. Nevertheless, one must guard against a fall in the voice so pronounced, especially at ends of sentences, as to endanger audibility.

## *The sung:*

The 'clerical voice' may creep into the sung portions no less than the spoken, and it is well to remember that the pompous and the long drawn are equally foreign to the nature of the versicles and responses. Too frequently these go with leaden feet; they should be conceived rather as a rhythmic speaking through musical notes, speech-song as it were—something easy and supple, from which the note of hope is not entirely absent.

In setting out the music here, it seemed that the shapes of the inflexions would be more readily grasped if the stretches of monotone were set to one open note (the semibreve) instead of repeated quavers. The tendency to gabble at such places must be checked; generally, therefore, the words have been broken into syllables to serve as a reminder.

It will be realized that the pitch indicated by the music stave is suggestive only: convenience is the true arbiter.

* * * *

If the music and the suggestions that have been gathered in these pages induce a rendering such as is intelligible to the hearers and in keeping with the solemnity of Divine worship, they will have served the purpose for which they were humbly designed.

J. H. A.

36233

# NOTE

The music given here corresponds generally with that in the following:

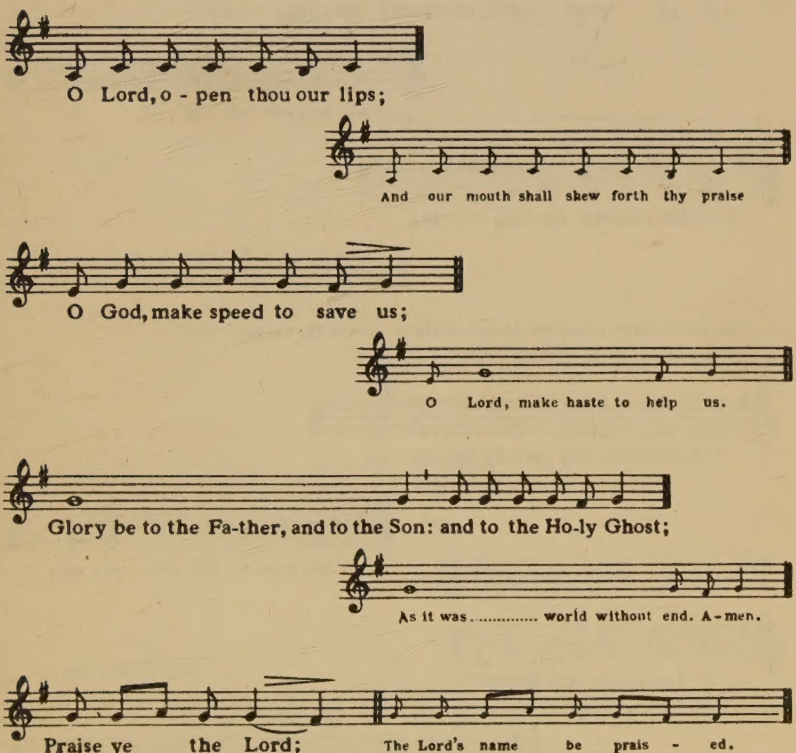
Church Music Society's 'Responses at Morning and Evening Prayer' (O.U.P.).
The Sarum Psalter (S. Mary's Press, Wantage).
The Manual of Plainsong (Novello).
The Oxford Psalter (O.U.P.).
Choir Books of the School of English Church Music.
The Plainsong of the Holy Communion ('Little Red Book' of the P.M.M.S.).
The Ordinary of the Mass (P.M.M.S.).
The English Liturgy (Rivingtons).
The Altar Book (1662 and 1928) (O.U.P.).
The Music of the Preface and Proper Prefaces (O.U.P.).
Church Music Society's pamphlet 'The Music of the Holy Communion'.
Litany and Suffrages (P.M.M.S.).
The First English Litany (O.U.P.).

O.U.P. = Oxford University Press.
P.M.M.S. = Plainsong and Medieval Music Society.

# RESPONSES[1] AT
# MORNING AND EVENING PRAYER

**The Sentence, Exhortation, General Confession, Absolution, and the Lord's Prayer, including Amens, should be said without note, in the natural voice.**

**The pitch of the following responses is not fixed; indeed they may well be sung a tone higher. It is best to sing them without organ; the Priest is then left free to take his own note.**


O Lord, o - pen thou our lips;
And our mouth shall shew forth thy praise
O God, make speed to save us;
O Lord, make haste to help us.
Glory be to the Fa-ther, and to the Son: and to the Ho-ly Ghost;
As it was..... world without end. A-men.
Praise ye the Lord;
The Lord's name be prais - ed.

[1] Generally known as the 'Sarum Responses'. Derived from them, but of diminished melodic value, is the alternative set commonly known as 'Ferial', which are given at p. 22

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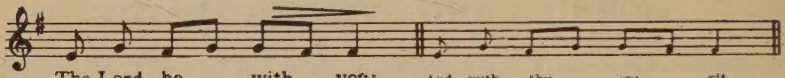
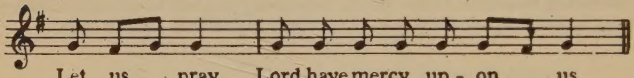
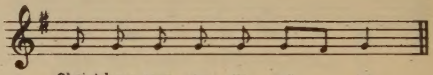
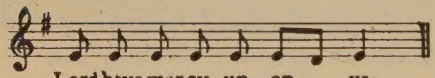
The Creed should be said in the natural voice.

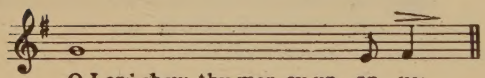


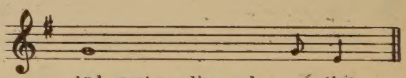



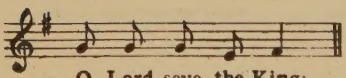



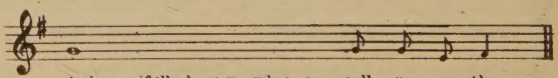



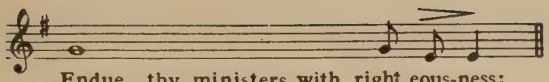

The Lord's Prayer (and its Amen) should be said in the natural voice

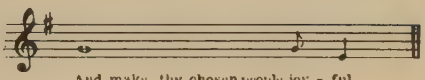


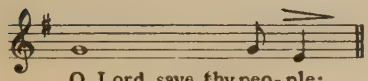



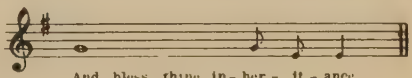



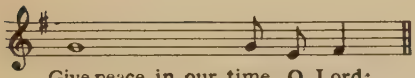



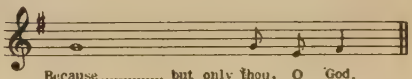


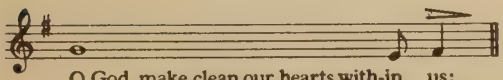



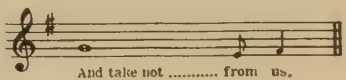



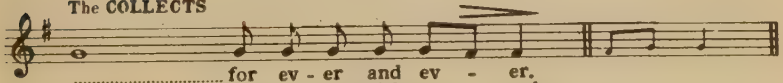




**The COLLECTS**




*(other endings similarly)*

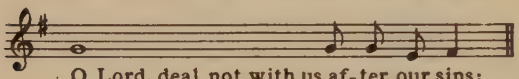
The prayers after the Third Collect should be said without note, in the natural voice, and the Amens should be said similarly.

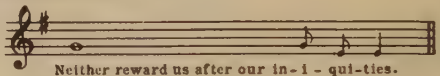
# THE LITANY

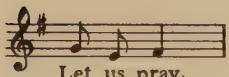
**In the 1662 Prayer Book the word 'Priest' occurs for the first time at the Lord's Prayer and his part is thenceforward very clearly defined. The first part of the Litany may be said or sung by one or two lay chanters. The Priest's part is as follows:**

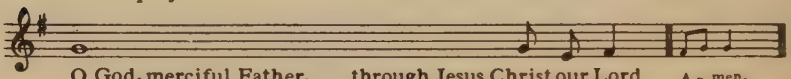
**1**

**Our Father** (said without note and joined by the people)

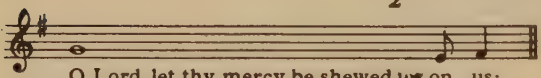


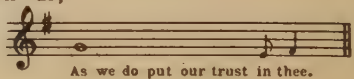



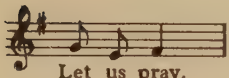



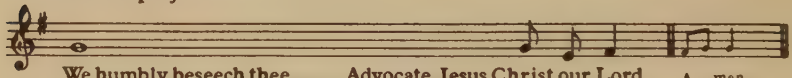




**2**

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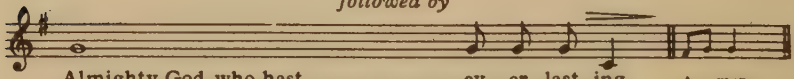
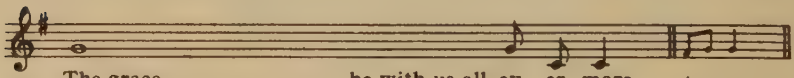


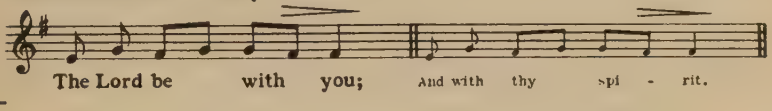

**Additional prayers, the Prayer of St. Chrysostom, and The grace, may be said without note if preferred.**

# THE HOLY COMMUNION

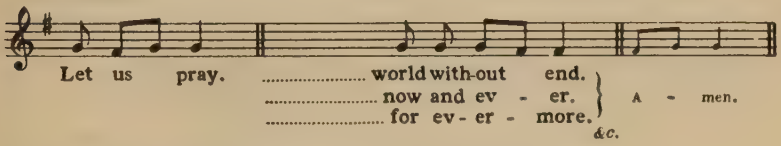
**The opening 'Our Father,' the Collect of Purity and Amen, and the Commandments (or Summary) should be said in the natural voice, not sung on a note.**

*1928*

**Before the Collect of the day**



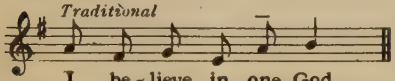

**The COLLECT**



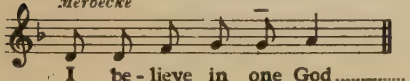

**For singing the EPISTLE and GOSPEL, see the rules on p. 9**
**It is better to read these in the natural voice than to monotone them without inflexions. Announcement and lesson should agree in treatment.**

**The CREED**

*Traditional*

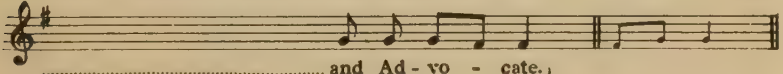



*Merbecke*




**The Offertory Sentence should be said in the natural voice.**

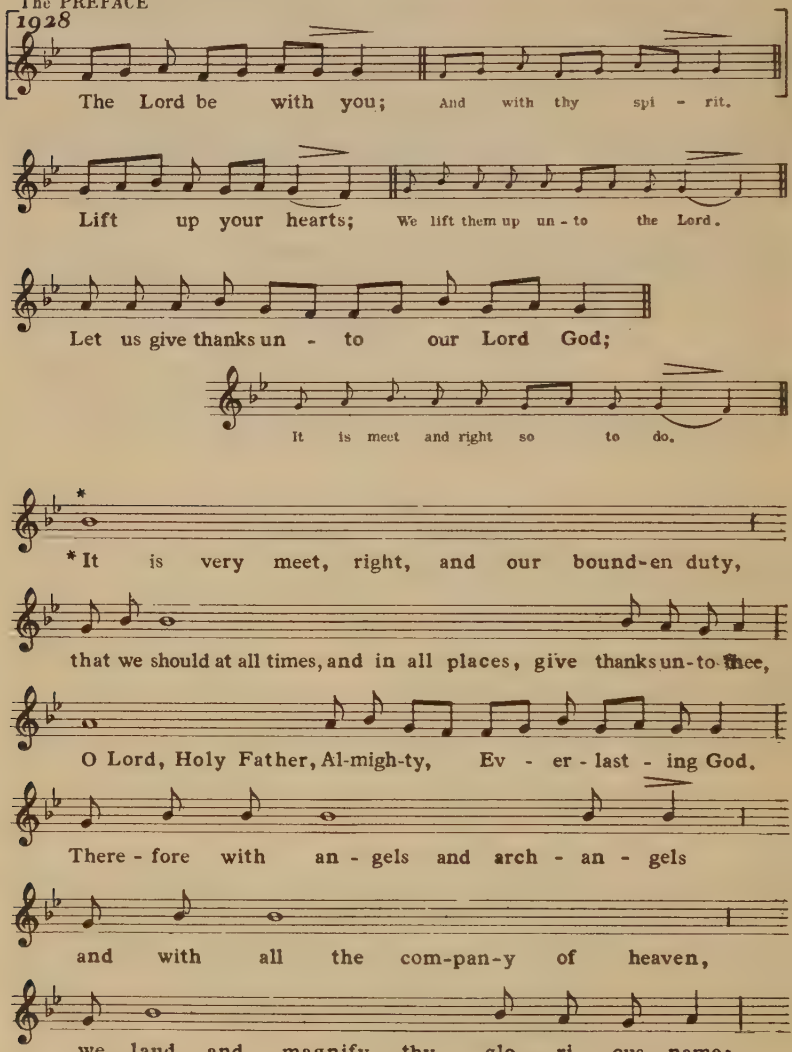
**PRAYER for the Church. Whether this be said or sung may be a matter of the choice. It may not be amiss to say the prayer in the speaking voice, and towards the end merge into a fixed note, closing with the usual inflexion and sung Amen, thus:—**



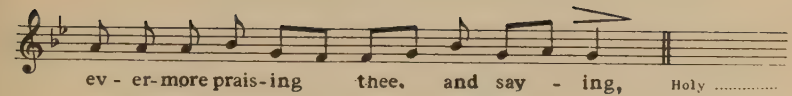
The Short Exhortation, Confession and Absolution, and Comfortable Words should be said without note, in the natural voice.

The PREFACE

1928


The Lord be with you; And with thy spi - rit.
Lift up your hearts; We lift them up un - to the Lord.
Let us give thanks un - to our Lord God;
It is meet and right so to do.
*It is very meet, right, and our bound-en duty,
that we should at all times, and in all places, give thanks un-to thee,
O Lord, Holy Father, Al-migh-ty, Ev - er - last - ing God.
There - fore with an - gels and arch - an - gels
and with all the com-pan-y of heaven,
we laud and magnify thy glo - ri - ous name;

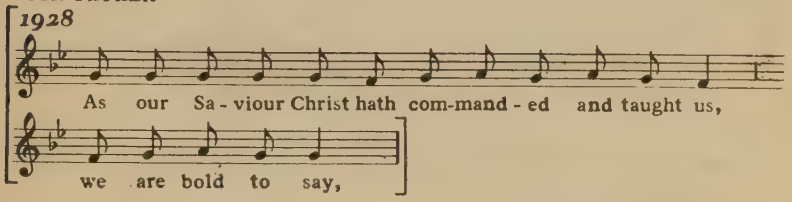
* But if a Proper Preface is to be used, the music which here follows must be simplified as shown on p II

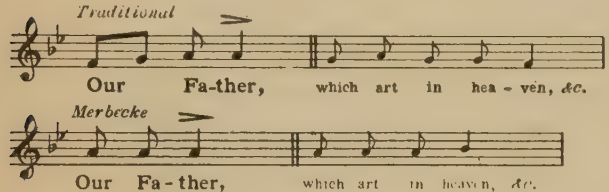



For Proper Prefaces, see p. 11

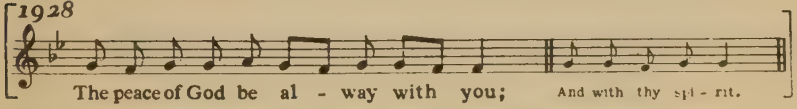
The Prayer of Humble Access and the Prayer of Consecration will be said without note.

OUR FATHER



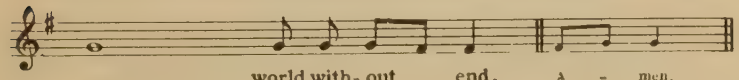




PAX




[In the 1928 rite, the Our Father and Pax may equally well be said without note.]

PRAYER OF OBLATION or Thanksgiving may be sung on a note, concluding thus:—



GLORIA in EXCELSIS

I
Glo - ry be to God on high, .....
II
Glo - ry be to God on high, .....
III
Glo- ry be to God on high, .....
IV
Glo - ry be to God on high, .....
V
Glo- ry be to God on high, .....
VI
Glo - ry be to God on high, .....
VII
Glo - ry be to God on high, .....
Merbecke
Glo - ry be to God on high, .....

Any additional prayer (if used), and the Blessing, will be said without note. The Amens will, of course, be said similarly

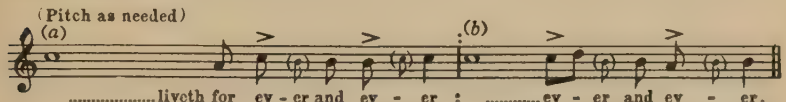
* * *

For the Creed, before the Preface, and for the Gloria, it will be necessary for pitch priest's part to be indicated by a few notes at the organ, or by other means. Elsewh best for the priest to choose his own note (*e.g.* for the Collect, the Our Father after co the Prayer of Thanksgiving), the appropriate responses being sung at that pitch, ac panied by organ.

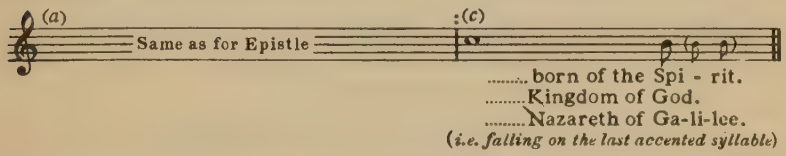
# EPISTLE AND GOSPEL

The singing of the Epistle and Gospel rests upon the general principle that the whole sentences (corresponding broadly with the bible verses) are each divided (or at least divisible) into two halves by a colon, and, as with the verse of a psalm, each half has its appropriate inflexion, thus:

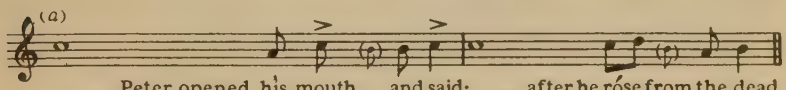
**For the EPISTLE**


(Pitch as needed)
(a)
(b)
.....liveth for ev - er and ev - er : .....ev - er and ev - er.
.....each of them six wings a - bout him : ...were full of eyes with-in.
righteousness of the Scribes and Phar-is-ees :--into the king-dom of heav - en.

**For the GOSPEL**




In (*a*) and (*b*) above, the notes marked with > are made to coincide with the last two accented syllables (or at least *comparatively* strong syllables) of each half, the bracketed notes being used only if needed for filling in with light syllables. But the formula is not of cast iron, and when, as is so common in English, the final syllable of a sentence is accented, then the last note of the inflexion will bear the accent instead, and such renderings will be found as



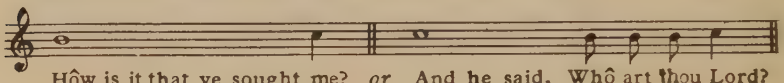

In applying these inflexions to the text of a prayer book, an adjustment of the punctuation will often be needed[1], and often a 'verse' is so short that it is better to omit the first inflexion (*a*); but in *The English Liturgy* (Rivingtons) the text is punctuated and marked in full, ready for singing. Here the use of the 'accent' sign at the beginning of each inflexion directs the singer to depart from the monotone, usefully pointing up or down according to whether the inflexion rises or falls[2], as shown in the example above and hereafter.

1 e.g. substituting a colon for a comma.

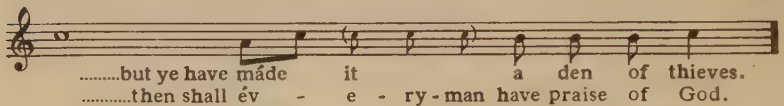
2 It therefore does not necessarily correspond with an 'accented syllable'.

In both the **EPISTLE & GOSPEL**

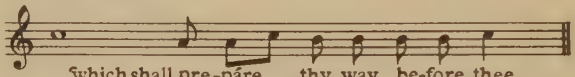
(1) The words of a **QUESTION** are sung throughout on a note a semitone lower than that of the monotone (i.e. *si* instead of *do*), rising again at the last syllable, e.g.



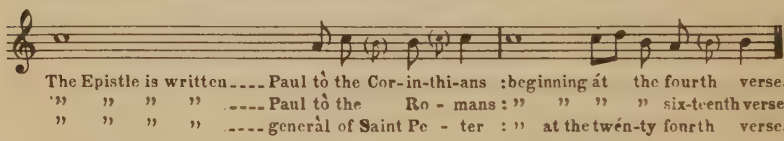

(2) The **CONCLUSION** of the lesson has its own inflexion thus:



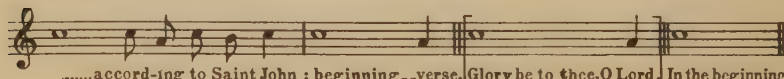

There is some liberty in pointing the conclusion, i.e. as to the manner of filling in the syllables between the inflexion and the close, and as to whether the inflexion is approached by a preparatory note, thus:




(3) The **ANNOUNCEMENT** follows the same melodic pattern as the text:


The Epistle is written ---- Paul tò the Cor-in-thi-ans : beginning át the fourth verse.
" " " " ---- Paul tò the Ro - mans : " " " " six-teenth verse.
" " " " ---- generàl of Saint Pe - ter : " at the twén-ty fourth verse.

Anciently the Gospel tone was varied on Great Feasts by a **fall of a third on the final** accented syllable of each 'verse', instead of a semitone, thus:

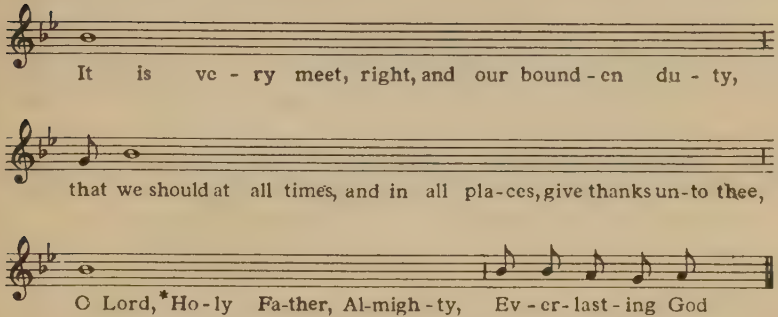



'Here endeth the Epistle' may be said in monotone, or in the natural voice.

The alternative to these inflexions is the natural reading voice: there seems to be little point in merely monotoning.

# THE PROPER PREFACES

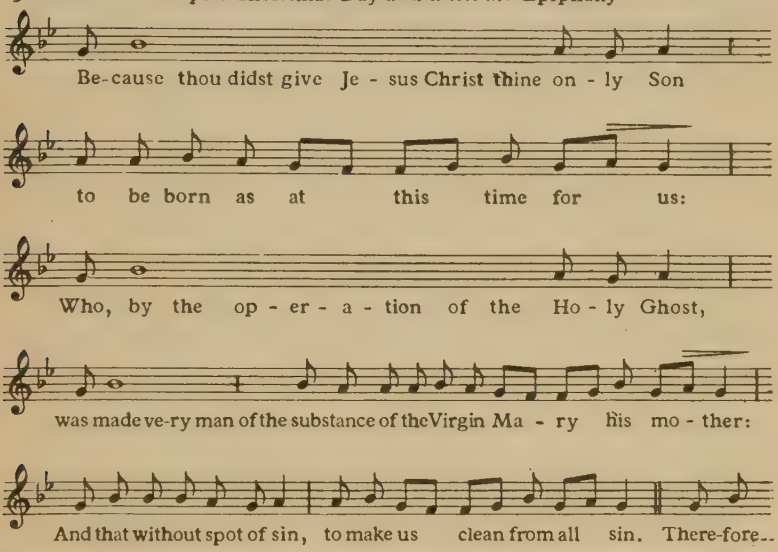
## BEFORE THE PROPER PREFACE


It is ve - ry meet, right, and our bound - en du - ty,
that we should at all times, and in all pla - ces, give thanks un - to thee,
O Lord, *Ho - ly Fa - ther, Al - migh - ty, Ev - er - last - ing God

## PROPER PREFACES

1662
1928

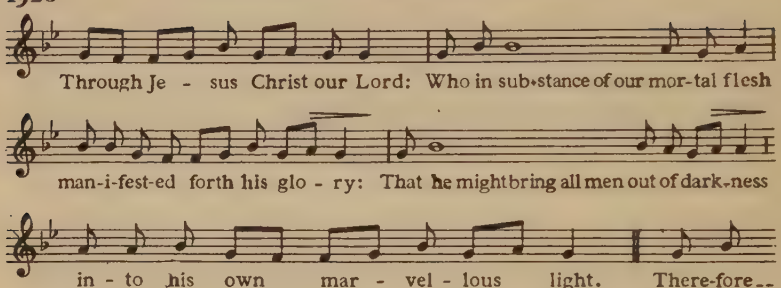
*Upon* Christmas Day *and until the* Epiphany


Be - cause thou didst give Je - sus Christ thine on - ly Son
to be born as at this time for us:
Who, by the op - er - a - tion of the Ho - ly Ghost,
was made ve - ry man of the substance of the Virgin Ma - ry his mo - ther:
And that without spot of sin, to make us clean from all sin. There - fore--

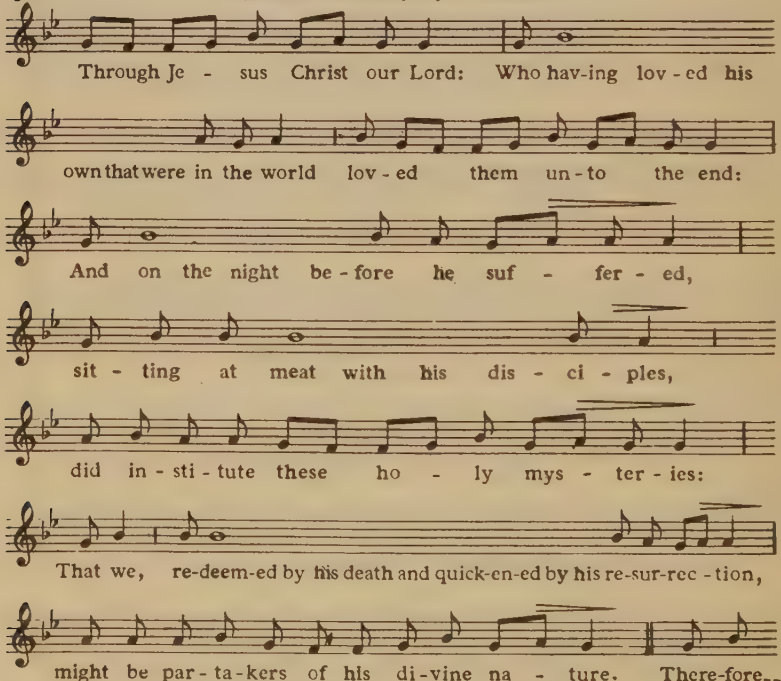
*These words 'Holy Father' must be omitted on Trinity Sunday if the 1662 Proper Preface follow,

*Upon the* Epiphany *and seven days after.*

1928


Through Je - sus Christ our Lord: Who in sub-stance of our mor-tal flesh
man-i-fest-ed forth his glo - ry: That he might bring all men out of dark-ness
in - to his own mar - vel - lous light. There-fore--

1928 *Upon the* Thursday *before* Easter

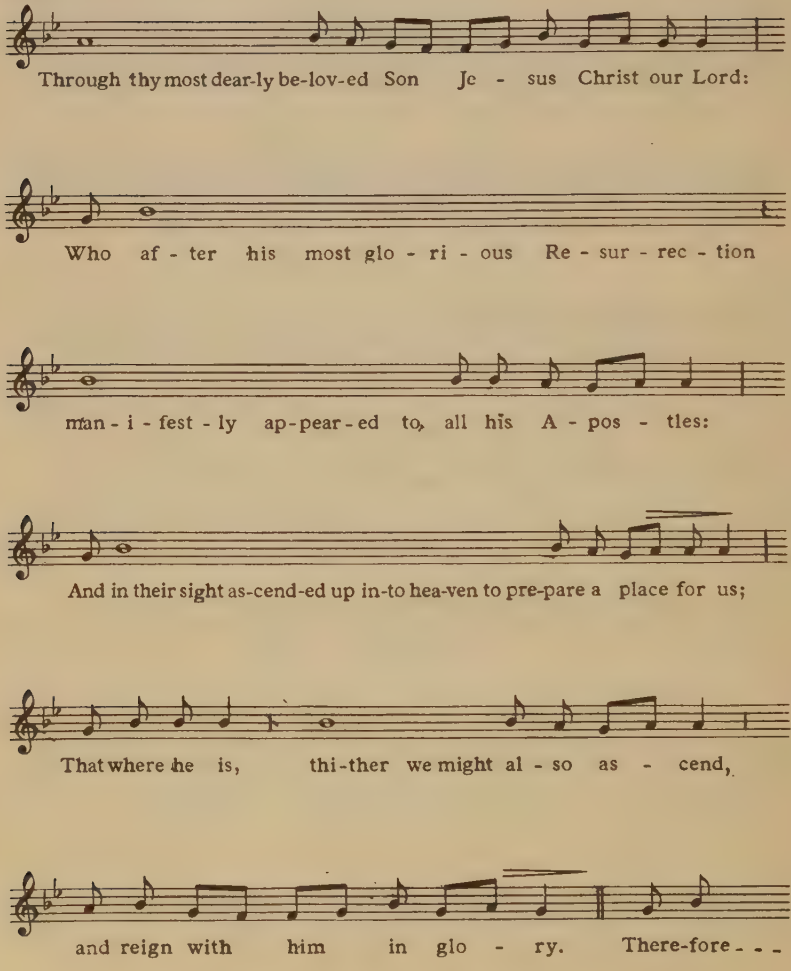

Through Je - sus Christ our Lord: Who hav-ing lov - ed his
own that were in the world lov - ed them un - to the end:
And on the night be - fore he suf - fer - ed,
sit - ting at meat with his dis - ci - ples,
did in - sti - tute these ho - ly mys - ter - ies:
That we, re-deem-ed by his death and quick-en-ed by his re-sur-rec - tion,
might be par - ta-kers of his di-vine na - ture. There-fore--

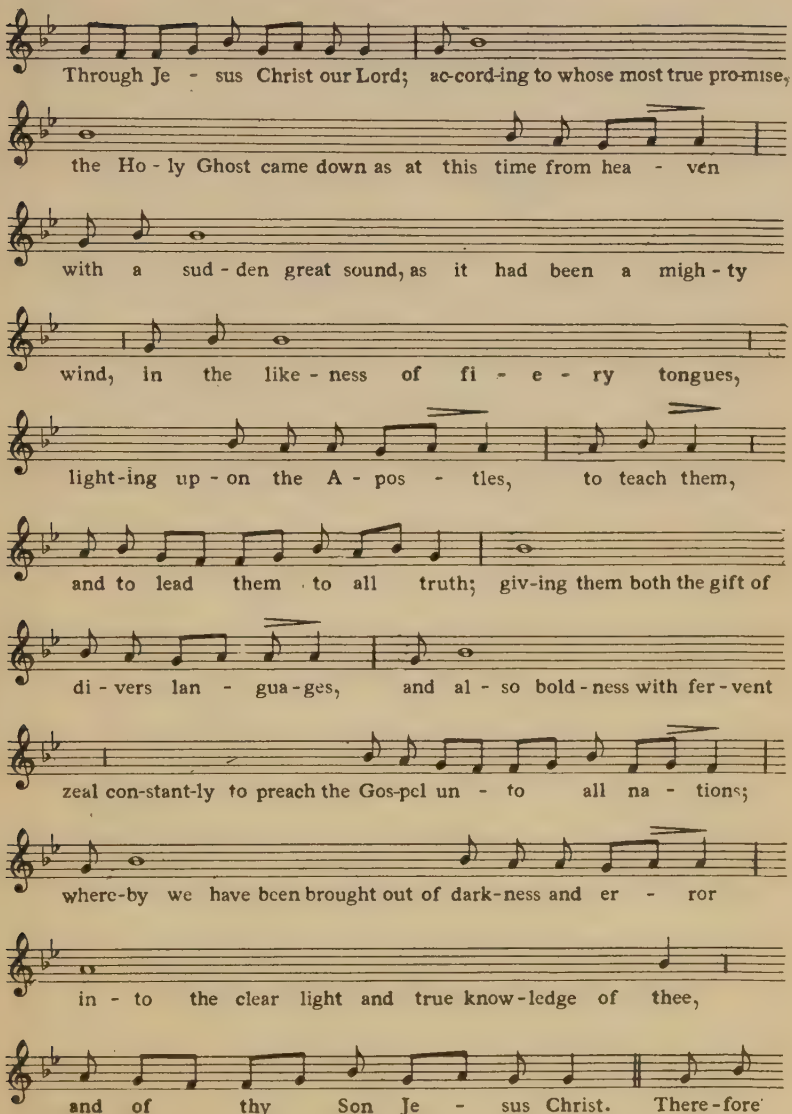
*Upon* Easter Day *and until* Ascension Day.

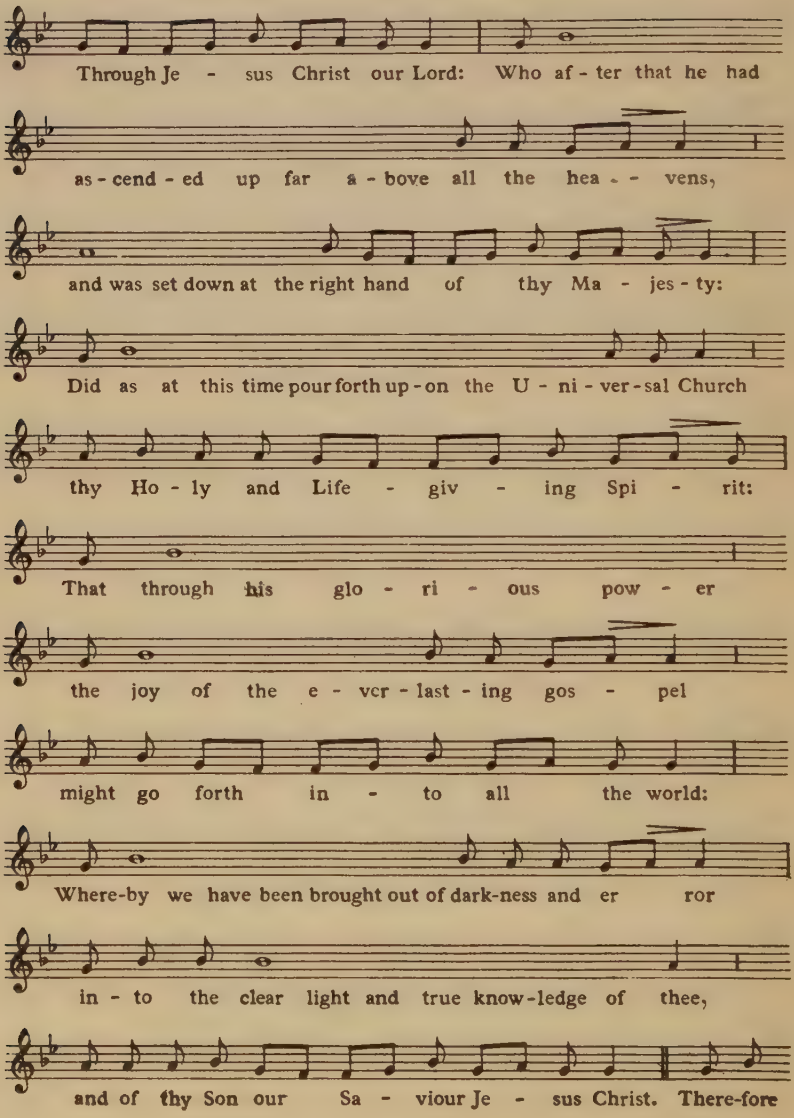
1662
1928

But chief-ly are we bound to praise thee for the glo - ri - ous
Re-sur-rec-tion of thy Son Je - sus Christ our Lord: For he is
the ve - ry Pas-chal Lamb, which was of-fer - ed for us,
and hath ta - ken a - way the sin of the world;
Who by his death hath de - stroy - ed death,
and by his ri - sing to life a - gain hath re - stor - ed
to us ev - er - last - ing life. There-fore . .

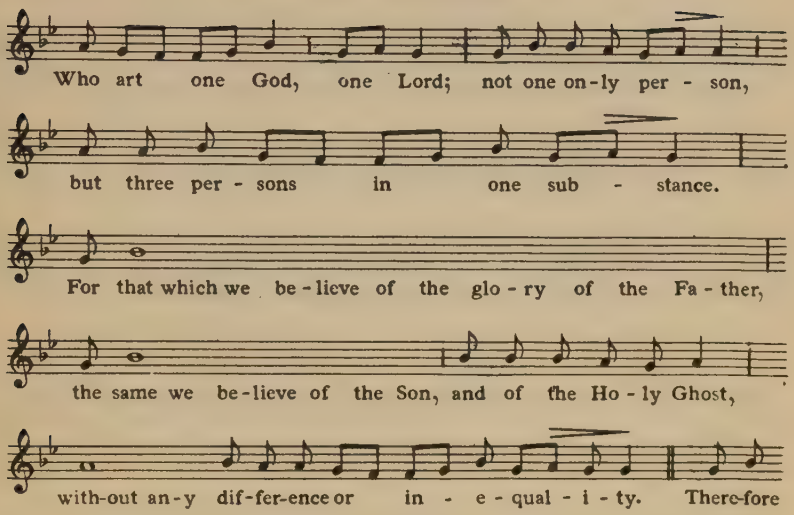
*1662*
*1928*


Through thy most dear-ly be-lov-ed Son Je - sus Christ our Lord:
Who af - ter his most glo - ri - ous Re - sur - rec - tion
man - i - fest - ly ap-pear-ed to all his A - pos - tles:
And in their sight as-cend-ed up in-to hea-ven to pre-pare a place for us;
That where he is, thi-ther we might al - so as - cend,
and reign with him in glo - ry. There-fore - - -

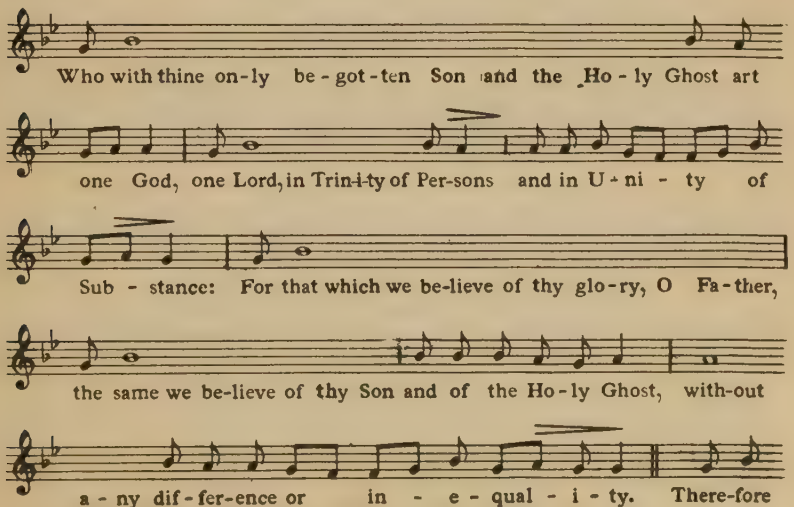

Through Je - sus Christ our Lord; ac-cord-ing to whose most true pro-mise,
the Ho - ly Ghost came down as at this time from hea - ven
with a sud - den great sound, as it had been a migh - ty
wind, in the like - ness of fi - e - ry tongues,
light-ing up - on the A - pos - tles, to teach them,
and to lead them to all truth; giv-ing them both the gift of
di - vers lan - gua-ges, and al - so bold - ness with fer - vent
zeal con-stant-ly to preach the Gos-pel un - to all na - tions;
where-by we have been brought out of dark-ness and er - ror
in - to the clear light and true know-ledge of thee,
and of thy Son Je - sus Christ. There-fore


Through Je - sus Christ our Lord: Who af - ter that he had
as - cend - ed up far a - bove all the hea - vens,
and was set down at the right hand of thy Ma - jes - ty:
Did as at this time pour forth up - on the U - ni - ver - sal Church
thy Ho - ly and Life - giv - ing Spi - rit:
That through his glo - ri - ous pow - er
the joy of the e - ver - last - ing gos - pel
might go forth in - to all the world:
Where-by we have been brought out of dark-ness and er ror
in - to the clear light and true know - ledge of thee,
and of thy Son our Sa - viour Je - sus Christ. There-fore

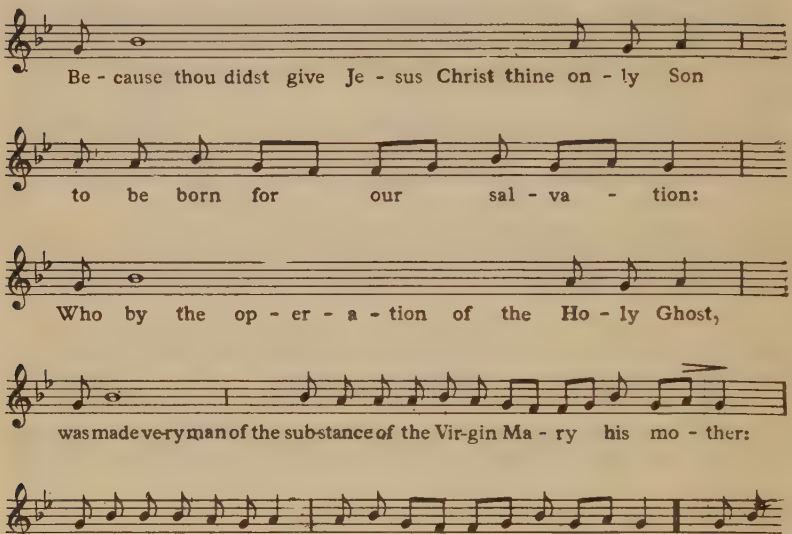
1662 *Upon the Feast of* Trinity *only.*


Who art one God, one Lord; not one on-ly per - son,
but three per - sons in one sub - stance.
For that which we be-lieve of the glo - ry of the Fa - ther,
the same we be-lieve of the Son, and of the Ho - ly Ghost,
with-out an-y dif-fer-ence or in - e - qual - i - ty. There-fore

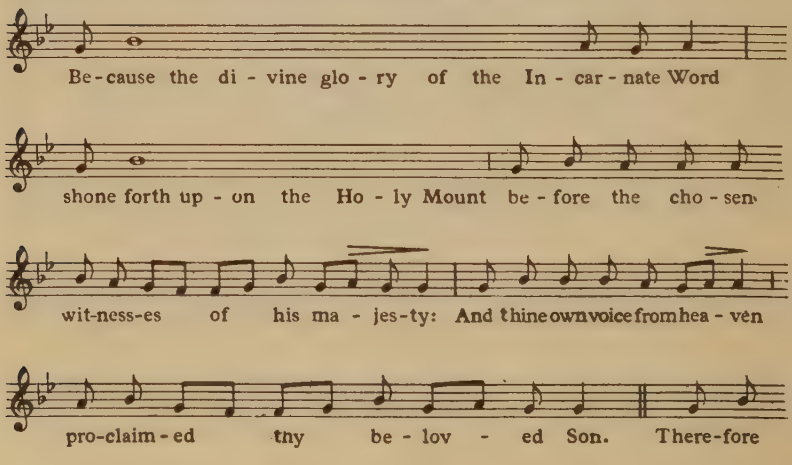
1928 *Upon the Feast of* Trinity *only.*


Who with thine on-ly be - got-ten Son and the Ho - ly Ghost art
one God, one Lord, in Trin-i-ty of Per-sons and in U - ni - ty of
Sub - stance: For that which we be-lieve of thy glo-ry, O Fa-ther,
the same we be-lieve of thy Son and of the Ho-ly Ghost, with-out
a - ny dif - fer-ence or in - e - qual - i - ty. There-fore

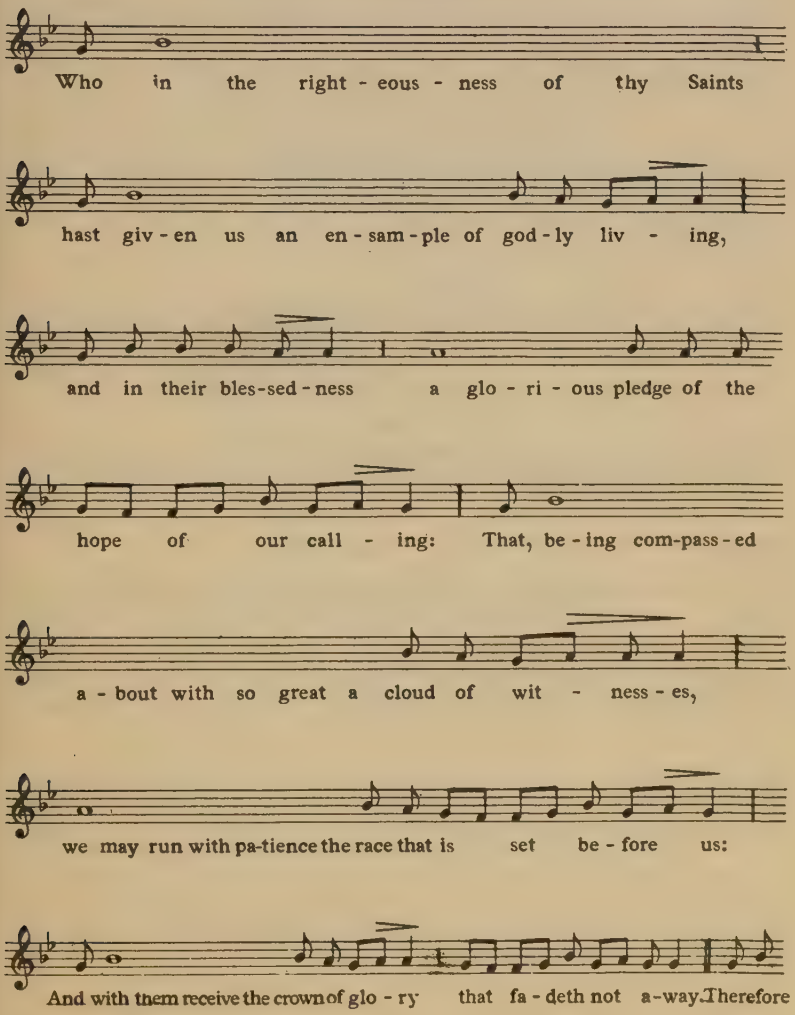
1928 *Upon the Feasts of the* Purification *and the* Annunciation.


Be - cause thou didst give Je - sus Christ thine on - ly Son
to be born for our sal - va - tion:
Who by the op - er - a - tion of the Ho - ly Ghost,
was made ve-ry man of the sub-stance of the Vir-gin Ma - ry his mo - ther:
And that without spot of sin, to make us clean from all sin. There-fore

1928 *Upon the Feast of the* Transfiguration.

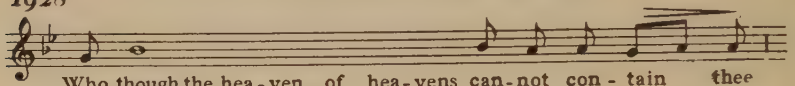

Be-cause the di - vine glo - ry of the In - car - nate Word
shone forth up - on the Ho - ly Mount be - fore the cho - sen
wit-ness-es of his ma - jes-ty: And thine own voice from hea - ven
pro-claim - ed thy be - lov - ed Son. There-fore

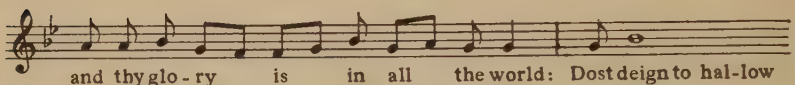
*Upon* All Saints' Day *and the Feasts of Apostles, Evangelists, and* St. John Baptist's Nativity, *except when the Proper Preface of any Principal Feast is appointed.*

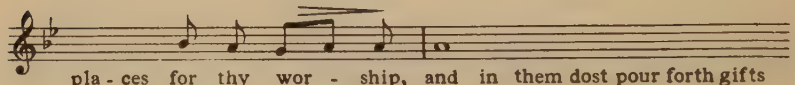

Who in the right - eous - ness of thy Saints
hast giv - en us an en - sam - ple of god - ly liv - ing,
and in their bles-sed - ness a glo - ri - ous pledge of the
hope of our call - ing: That, be - ing com-pass - ed
a - bout with so great a cloud of wit - ness - es,
we may run with pa-tience the race that is set be - fore us:
And with them receive the crown of glo - ry that fa - deth not a-way. Therefore

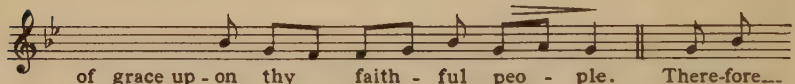
*A Preface which may be used upon the* Consecration *of a church, or upon the Feast of its* Dedication.

1928



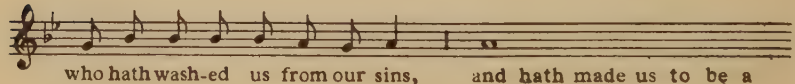



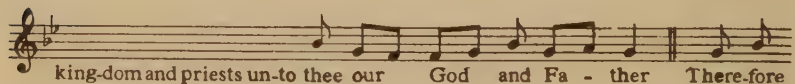




*A Preface which may be used upon any Sunday in the year for which no other Proper Preface is appointed.*

1928



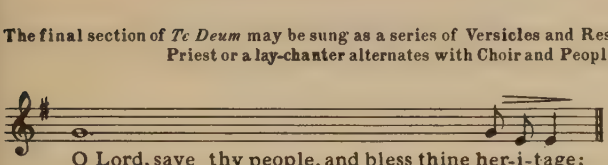

* * *

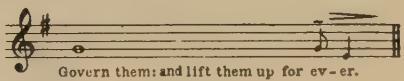
For the priest who finds any form of musical inflexion a difficulty, and to whom the Proper Prefaces are a genuine stumbling block, it is suggested that a compromise might be sought, not in plain monotone, but in making a drop after every bar line, as in the 2nd line of 'Before the Proper Preface' on p. 11. This is only a home made expedient, but at least it relieves the dreariness of mere monotone.

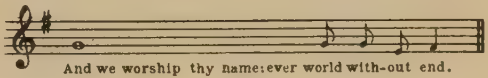
# TE DEUM

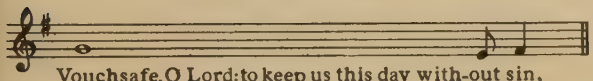
## (At Morning Prayer, or at a Procession)

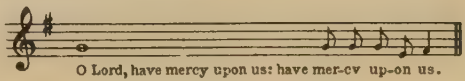
**The final section of *Te Deum* may be sung as a series of Versicles and Responses, in which the Priest or a lay-chanter alternates with Choir and People.**

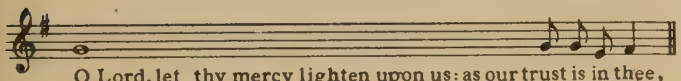


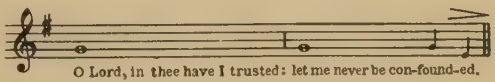





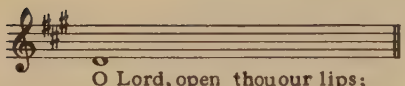



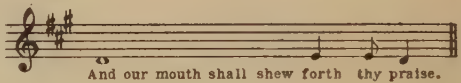



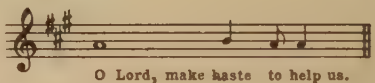
# APPENDIX

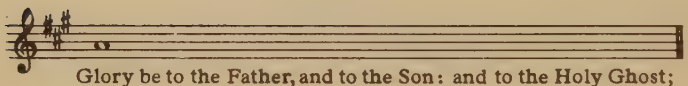
## RESPONSES AT
## MORNING AND EVENING PRAYER

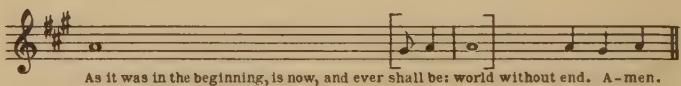
**(Alternative use[1])**

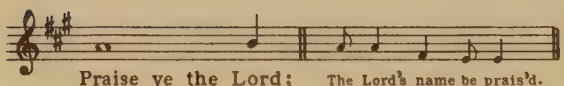




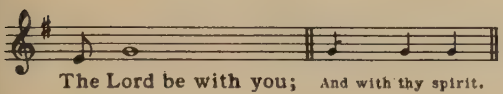



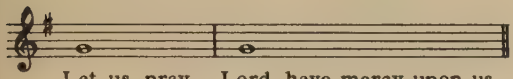



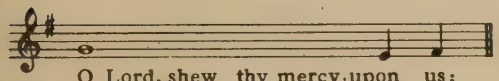

Minor variations are common. These agree substantially with The *Oxford Psalter*, Choir books of the School of English Church Music, and the Church Music Society's version.

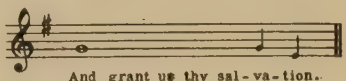
The Creed to be said without note, in the natural voice (or on a low note-E).

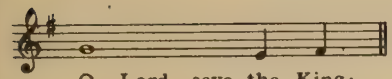


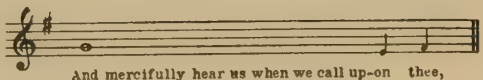



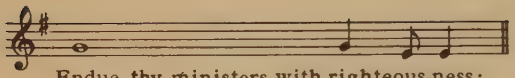
Our Father' to be said without note, in the natural voice (or on a low note-E)

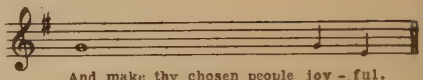


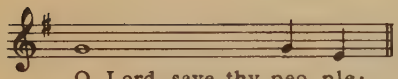



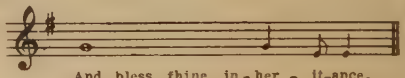



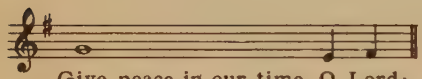



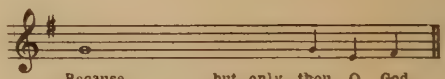


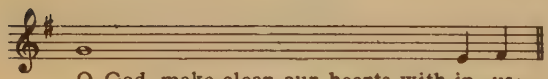



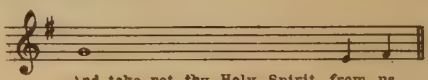

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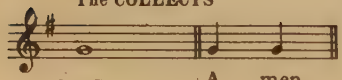

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